



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

notices which have come down to us regarding the works of art brought together by Piero and Francesco Del Pugliese, in all probability record only a small part of their collection—especially of the paintings and sculpture which they possessed in their family house and “ville.” Vasari, our chief informant, wrote at a time when the possessions of Francesco had already been dispersed; and Vasari, as I have said, is, in a general way, concerned only with the works of art accessible to all in the churches and public buildings of Florence, to the exclusion of those in private houses.

HERBERT P. HORNE.

THE USE OF THE MUSEUM BY STUDENTS

Readers of Ruskin, all too few nowadays, will remember his lecture on Modern Manufacture and Design, in which he distinguished for students the orders and dignities of decorative art, prefacing his remarks with the statement, as true now as when he made it, that “No person is able to give useful and definite help towards such special applications unless he is entirely familiar with the conditions of labor and natures of material involved in the work; and *indefinite* help is little better than no help at all.”

Museums of art like the Metropolitan, which do not exhibit modern works in their Decorative Arts Departments, are under no obligation to theorize on these subjects, but they are able to present the objects in their collections in such a manner that the curious-minded in these matters may discern the facts regarding labor and materials in earlier days, if he be desirous of doing so, through intelligent observation.

It is with satisfaction that those who believe in the supreme importance of the decorative arts in connection with the nation's manufactures, see in the following report signs of growing activity in the Museum by the student and the professional worker in design. There is no doubt that excellent work is done in New York schools where the subject is taught, but it is the results of study done after the close of the school term that really count in the determination

of the standing in the community of these matters. Study that results in doing the best things in the market is, after all, the gauge of the efficiency of the designer. That the students of the Museum collections have perceived in them opportunities for the understanding of conditions of labor and material is a proof that the Museum has lived up to its privilege of giving useful and definite help.

THE year 1914 has been a most important one in the use of the Museum by students, and it may be said that not one part of the collections has been overlooked in their search for the good to be derived therefrom. The continued interest in study-work under guidance, in color and otherwise, is, perhaps, the really important feature of the year's showing. The instructors with their classes, working in various parts of the Museum; instruction given with material at hand so replete with all that relates to the course of study then followed; the actual work produced under teacher-guidance, all these are features more far-reaching than single-handed study or individual work, no matter how earnest its intention.

As instances of this, it may be mentioned that the various schools have made most liberal use of the Museum collections: classes from the several departments of Columbia University, such as the School of Architecture under Mr. Richard F. Bach, its Curator; the Design Class of Teachers' College under Professor Grace A. Cornell; the students of the Department of Clay Modeling and Sculpture, under Mr. George J. Cox, have made their studies at the Museum an important part of their course. The Women's Art School of Cooper Union has done its share of color-work and the special privilege to them of working from objects in the Morgan Collection has been fully appreciated by these classes, the results showing a high degree of excellence. Mr. C. Howard Walker and Miss Katherine B. Child followed their successes of 1913 with an all too brief course of practical instruction-work, a manner of instruction-giving most profitable to the student,

consisting of a continuous criticism-lecture upon the work done at the time, given before so many examples of all manner of objects. The place, the length of time of each séance, the running comments and explanations to the students while at work, without doubt made this course a most important one. The classes from the New York School of Fine and Applied Art studied hard and often. Mr. Otto Walter Beck, of the Art Department of Pratt Institute, was most enthusiastic in his work with his class, and so were Mr. Raymond P. Ensign and Miss Anna Fisher with their classes from the same school. Hunter College, Department of Art, with Miss Elva S. Christianson; Miss Ethel Williams with her class from the Young Women's Christian Association; Miss Jessie H. Bingham of the DeWitt Clinton High School; Miss Irene Weir, with her Ethical Culture School class in art; Miss Christine M. Reid and her class, have all been enthusiasts and hard workers in the cause of art study. Professor Edward Cornell Zabriskie, with his class of the New York Evening School of Industrial Art, is one who never fails fully to impress upon the students under his charge the importance of earnest study of the Museum objects. The Newark Society of Ceramic Arts, with Miss Mary E. Harrison, its Chairman of Education, continued its work of making color-studies for ceramic uses; Mrs. E. G. Treganza, of the New York School of Applied Design for Women, lectured to her classes as they worked in the galleries, worked with them there before the objects studied, and also made use of the class-room for more intimate study.

The copying of the paintings, naturally, continues to form the more labored part of students' and artists' work. Two hundred and forty-five artists and students made use of this privilege.

As to the commercial, or practical, use of the collections made by manufacturers, architects, and artisans generally, the following will serve to give an idea:

Among furniture makers. An artist with Hess and Co. made studies of furniture, etc., for their business use; a representative of the Kensington Manufacturing Co. secured ideas of decorative bits for application to

their manufactures; a designer, sketches and studies of furniture in Wing F, measurements, etc., for reproduction in furniture; a manufacturer of furniture, sketches and measurements of tables in the Bolles Collection and elsewhere, for reproduction; another furniture manufacturer, studies, measurements, etc., of furniture in the Hoentschel Collection, for reproduction; a designer for Bossong, studies of Louis XVI furniture and that of other periods in the Hoentschel Collection, for reproduction in furniture; a designer with W. and J. Sloane and Co., measurements and drawings of a bergère for reproduction; another furniture manufacturer, designs, etc., from the Hoentschel Collection, for use in making parts in furniture; a representative of Sterling and Welch, of Cleveland, Ohio, who were interested in the Bolles Collection, thorough studies of furniture for reproduction by them; a designer for the John D. Raab Chair Co., Grand Rapids, Michigan, sketches and measurements of chairs and tables, to be used by their furniture workers in making reproductions; another furniture manufacturer, studies, etc., of a chair for reproduction in a set for an order; another, full drawings of a Spanish chair of the seventeenth century to use in making a set of chairs; a designer with Hiebele and Humrich, a pilaster, wood, painted and gilded, Louis XVI, for reproduction in an interior.

Among interior decorators. One architect and decorator made sketches and drawings of furniture in the Hoentschel Collection for use in interior decoration; an artist with Pillon, very thorough studies in color for reproduction in interior decoration; an interior decorator, Louis XVI room, Hoentschel Collection; a designer of interior decorations, drawings of furniture, measurements, etc., for reproduction of furniture; a maker of hand-made reproductions in decorative arts objects, interior decorations, to be applied to interiors; another interior decorator, sketches of ornament, etc., both in the Hoentschel Collection and other sections; another, sketches and measurements of an English chair, Queen Anne period, for reproduction in furniture; an artist with H. F. Huber, sketches from two water-color reproductions of stained-glass windows, for

reproduction in a private residence; a representative of William Baumgarten and Co., Lely's Nell Gwynne for decorative panel in an interior decoration; a designer of furniture and interior decorations, studies for application to interior decoration; a representative of P. W. French and Co., decorators, ornamentation from parts of a spinet and a harpsichord, for reproduction in a piano to be made to order; one decorator, sketches for ideas in ornamental work; another, ideas from the Boscoreale frescoes, for use in decorating a Pompeian room, also finished studies in color of floral ornament for use in two panels for a private house; another, studies of porcelains, tapestries, etc., as well as interior decoration for application to designs; an artist, a Fragonard-manner panel from the Hoentschel Collection, for a decoration.

Among architects. A cabinet and architectural woodworker made studies of an over-mantel, carved and painted, for reproduction in a house; another architect, studies of ornament for application in his work; Charles R. Strong and Kruckemeyer, architects from Cincinnati, Ohio, studies of objects for use in their work; an artist for Jenney and Tyler, architects, over-door panel in the Hoentschel Collection, for use in a decoration; another architect, studies, of tapestries principally, for decorative purposes.

Among firms interested in weaving rugs and tapestries. A representative of the Herter Looms made studies of ornament, to be applied to their work, and a second person, sketches of furniture and ornament for their use; an artist with W. and J. Sloane, a thoroughly finished sketch in color of a Persian compartment carpet to be used as a guide for the weaver, for reproduction; a gentleman from Persia visiting here and studying construction of rugs made sketches; artists of the Beloochistan Rug Weaving Co., color studies of rugs selected in the Altman Collection, for reproduction in rugs for B. Altman and Co.

Among those interested in porcelains. A maker of pottery colors who has gained a reputation for the best class of products, made comparisons and studies of colors in pottery glazes, for use in the manufacture

of pottery; Cooper Union students working in the school association, "Au Panier Fleuri," color studies of porcelains in the Morgan Collection, by special permission of Mr. Morgan.

Among teachers. A member of the staff of Teachers' College studied costumes, for use in designs and illustrations; a teacher in settlement work, examples of work in color to show to other teachers who do settlement work after her manner; a teacher in the School of Architecture, Columbia University, measured drawings of a pair of sedilia, and other objects, for class use.

Among sculptors. One worked with Tanagra figurines; another made sketches of bits from statues, casts, etc., for school use; a third, bits interesting to her in the decorative parts of her sculptures, plaques, etc.; a marble and mosaic worker, plasterline studies of chimney-piece, Louis XVI, for reproduction in marble in a house; a representative of the Whitman Studios, plasterline study of the figure in the Amiens Cathedral, from the cast, for Watson and Huckel, architects, to reproduce in a church in Philadelphia; a sculptor, plasterline studies of Egyptian figurines and sculptors' models; a sculptor and decorator, models for stone, marble, etc., over-mantel, from the Hoentschel Collection, for reproduction in marble for a chimney-piece.

Among mural decorators. An artist for A. Lincoln Cooper, mural decorator, sketched a panel of flowers in the Hoentschel Collection, for decorative use; a mural decorator, color studies of decorations, in the Hoentschel Collection; another, sketches from the Hoentschel Collection for ideas to be worked into his decorations.

Among other artists. An Assyrian teacher of painting in the American technique made sketches in color of tiles for use in his work; and an engraver, studies and notes on Hawthorne's Trousseau, for an engraving of this picture.

Among illustrators. One secured ideas and made sketches from various classes of subjects for use in illustrations; another, pencil drawings of four galleries of Wing H, Morgan Loan Collection, for use in reproductions, by permission of Mr. Morgan;

an author, illustrations of sconces for her book on the History of Sconces and the like; another illustrator, studies of casts for use in illustrations in stories; a gentleman, from Amsterdam, Holland, water-color of Hadra vase for book illustration; another well-known illustrator, sketches for use in illustrations; a scenic artist of the Century Opera House, sketches in color of objects for use in scenic work; another artist, colored pencil studies of Egyptian objects for scenic work.

Among workers in various fields. M. Grieve, maker of especially studied frames for paintings, etc., made studies and measurements of frames for ideas for adaptation. A lady from Cairo, Egypt, who was visiting in New York, made a study of a picture from the locality where she resides, near Cairo; another lady, a reproduction of an embroidered table-cover, in silks, etc.; another, sketches of organ action, for an organ manufacturer's use; still another, sketches of old lamps for use by the Edison Co.; a professional leather worker made some leather tooled and embossed covers and bindings; an artist for The John J. Mitchell Company's Smart Styles, samplers, for reproduction; a designer, drawings from casts of monument subjects for reproduction in automobile hearses; and The Presby-Coykendall Co., mortuary memorials, studies of the Cross of Muredach, for reproduction exactly.

The permits issued to photographers, amateurs for the most part, to the number of forty-four, include the photographing of various objects. Several of the cathedrals and monuments of Europe, from the library photograph collection, were used during the latter part of 1914; photographs of the Antwerp Cathedral were made use of by the Thanhauser Film Corporation for moving pictures; several pictures from the Vanderbilt Collection were photographed by the Times by permission of the owner; objects such as the sculptor's model of the hawk's head, Egyptian, were photographed for an architectural detail; an interior decorator used many of the ornaments from the Hoentschel Collection, photographing these for her work.

A. B. D'H.

THE COLLEGE ART ASSOCIATION

THE fourth annual meeting of the College Art Association was held in Buffalo on April 2nd and 3rd.

The hospitality of the Albright Gallery was extended to the members of the convention. The meetings were held in the hemicycle and the intermissions spent in the galleries. In addition to the fine permanent collections, an exhibition of the work of American and European artists selected from Carnegie Institute was on view. The work was characterized by vigor of color and design and represented well the tendencies of the best modern painting.

In his address of welcome, President Pickard (Missouri) made it clear that it is not the aim of the Association to produce uniformity of procedure in the teaching of art but to bring to it a knowledge, understanding, and appreciation in harmony with university standards as a whole. He made the significant suggestion that every university might well be accessible only through a kind of propylaea of art so that the rank and file of the collegiate body should be unable to escape the permeating influence of daily contact with the greatest things.

Mr. Zantzinger (A.I.A.), the architect of the beautiful Albright Gallery, in which the sessions were held, spoke of the education of the architect and the danger that the pressure along lines of "the concrete and evident may relegate to a secondary place the artistic and imaginative." Some change in the architectural schools is necessary to produce better rounded and more mature men. Mr. Zantzinger emphasized the importance to the technical student of courses in the history of civilization.

The report of the committee appointed to investigate the condition of art teaching in the universities and colleges was read by Professor Holmes Smith (Washington). The work so far undertaken has been largely preparatory. It seemed wise to limit the inquiry to a small number of the leading institutions. Material for the final report is to be based upon the answers to a questionnaire to be sent to the various universities and colleges. This should receive the